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Lemmon hosts a music special

HOLLYWOOD — (UPI) — Jack Lemmon is that rare movie superstar who is not above appearing in a television special now and then.

To the likes of Robert Redford and Paul Newman, television is a dirty word. Marlon Brando and Steve McQueen would rather be caught mugging old ladies. Dustin Hoffman and Al Pacino don't even watch the tube.

But Jack will star tonight in "Oscar's Greatest Music," an ABC-TV special of clips from Academy Award presentations from 1956 to 1974.

Lemmon is a double Oscar winner himself. He won best supporting actor award in 1955 for his comedic performance in Mr. Roberts. In 1973 he won the best actor Oscar for his moving dramatic role in Save The Tiger.

But actor Lemmon is a closet music man, a frustrated George M. Cohan or perhaps a genial Frank Sinatra.

UNMEMORABLE

A major star for two decades with 30 films to his credit, his least memorable pictures were musicals, My Sister Eileen and a turkey titled Three For The Show.

If movie patrons weren't crazy about Lemmon as a song and dance man, television viewers are less finicky.

His three major video appearances have been highly rated musicals. Several years ago he played host and performed in a special on the music of George Gershwin, his once and only idol. The show won seven emmys.

JACK LEMMON
... closet music man

Emboldened, Jack's next was a special featuring the music of composer Harold Arlen.

Next March, Lemmon will star in a two-hour television adaptation of The Entertainer, the John Osborne play-with-music which won capital raves for Laurence Olivier on stage and in the movie.

GENIUS

"I don't agree with film stars who avoid television," said Lemmon. "If you appear infrequently, it's OK.

"What they needed was a genius to tie together this Oscar special — so I agreed. But seriously, this show is like That's Entertainment. It whets the appetite for pictures and it helps the movie academy.

"I'm sort of a traffic cop for some of the really great musical moments of the Academy Awards shows."

The special includes Judy Garland singing a Cole Porter medley, Liza Minnelli belting out "Thank Heaven For Little Girls" and Louis Armstrong giving his all in "The Bare Necessities."

Additionally there are Mae West and Rock Hudson with a rendition of "Baby it's Cold Outside," along with Burt Lancaster and Kirk Douglas lousing up "It's Great to be Nominated."

"Television gives me an opportunity to do things that I don't do in movies," Lemmon explained. "I don't look for television shows but when a quality idea comes along I jump at the chance."

At Le Patriote

Chanteuse Butler sings up a storm

By MIKE REGENSTREIF
for The Gazette

Popular Acadian chanteuse Edith Butler is back at Le Patriote, the East End boite-a-chansons and the lady is singing up quite a storm.

The lady is Acadian, one of the French people of New Brunswick and she sings a mixture of the traditional Acadian songs and her own compositions, many of which are in that style.

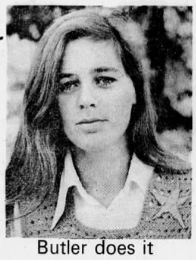
Between songs Butler entertains with witty monologues that serve to put the audience at ease as well as introduce the music.

She is at her best when singing the fast paced and happy songs of her home culture — although the audience was also enthusiastic when she would lay aside her guitar for a slow and dramatic ballad.

Wild ovations

Accompanied by a five piece group that includes a pianist, guitarist, string bass, violin and drummer, Butler sings in a voice that is both light and lovely.

The show was opened by Angele Arsenault, another Acadian singer who performed a short set that received wild ovations from the almost full house at Le Patriote.



Butler does it

Edith Butler, the Acadian chanteuse who's both lyric and driving, opened at Le Patriote last night. The show runs through December 6.

Gino, band, pants — tight

By JUAN RODRIGUEZ
for The Gazette

It was an emotional homecoming for Gino Vanelli at Salle Wilfrid Pelletier last night.

The singer with the shock of dark curly hair and the burning intense eyes and the tight pants confessed that he remembered a decade ago walking by the theatre with his brother Joe — who plays and writes arrangements for his band — and looking in awe.

"Do you think we'll ever get to play Place des Arts?" asked Gino. "Is that all there is?" replies Joe today.

Gino's voice was parched and cracking as he uttered these reminiscences: Clearly he was no longer just a leading exponent of disco art music, but a nervous kid trying to do good for the hometown folks.

The date was sold out three weeks ago and the audience was obviously rooting for him all the way. This was one of the showcase performances of Vanelli's career, the last three years of which has been spent on the road in major U.S. clubs and halls. He had his five musicians had the stage to themselves, ready to turn the Place into a big discotheque.

NO PRETENSE

When he comes on, the only thing you want to do is look at him, and he builds his show without pretense upon this fact. Last night he wore skin-tight faded blue jeans with patches, a wide red belt and a white billowy blouse.

He usually started most of his songs with his back to the audience, his legs spread apart, his arms in the air waving out a beat. Then the potent sound of the band arrives, the spotlights flash on, Gino whirls around and grinds his hips into action.

He is beautiful but, not only that, he's concerned. He's sensitive. Gino sings a lot of very personal songs that he writes himself in a florid surrealistic, neo-psychedelic and downright dreamy lyricism. He broods about lovers, friends, family, mankind and even pollution, which he explained was what his hit Powerful People cried out against.

His not inconsequential voice blends in with the complex musical background, the other component that completes Vanelli's godhead image of beauty and sensuality.

He spends much of his time, when not singing, standing about his musicians, snapping his fingers, arching his legs, tapping his heels.

TURBULENT

The music takes off with a swaying turbulent disco-impressionism. In a very conscious attempt to convey Vanelli's sound as unique, the band features adventurous instrumentation. It is not often you hear a band comprised of two keyboardists (Joe Vanelli and Richard Baker) and three percussionists (John Mandel, Dido, and Graham Leer).

The sound is a pastiche of splashes, from the electronic layers of synthetisers, electric pianos and organs, to the root rhythms of congas and bongos. It's a fullbodied sound, as alive as you'll hear for such highly stylized music. They've got it down tight.

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